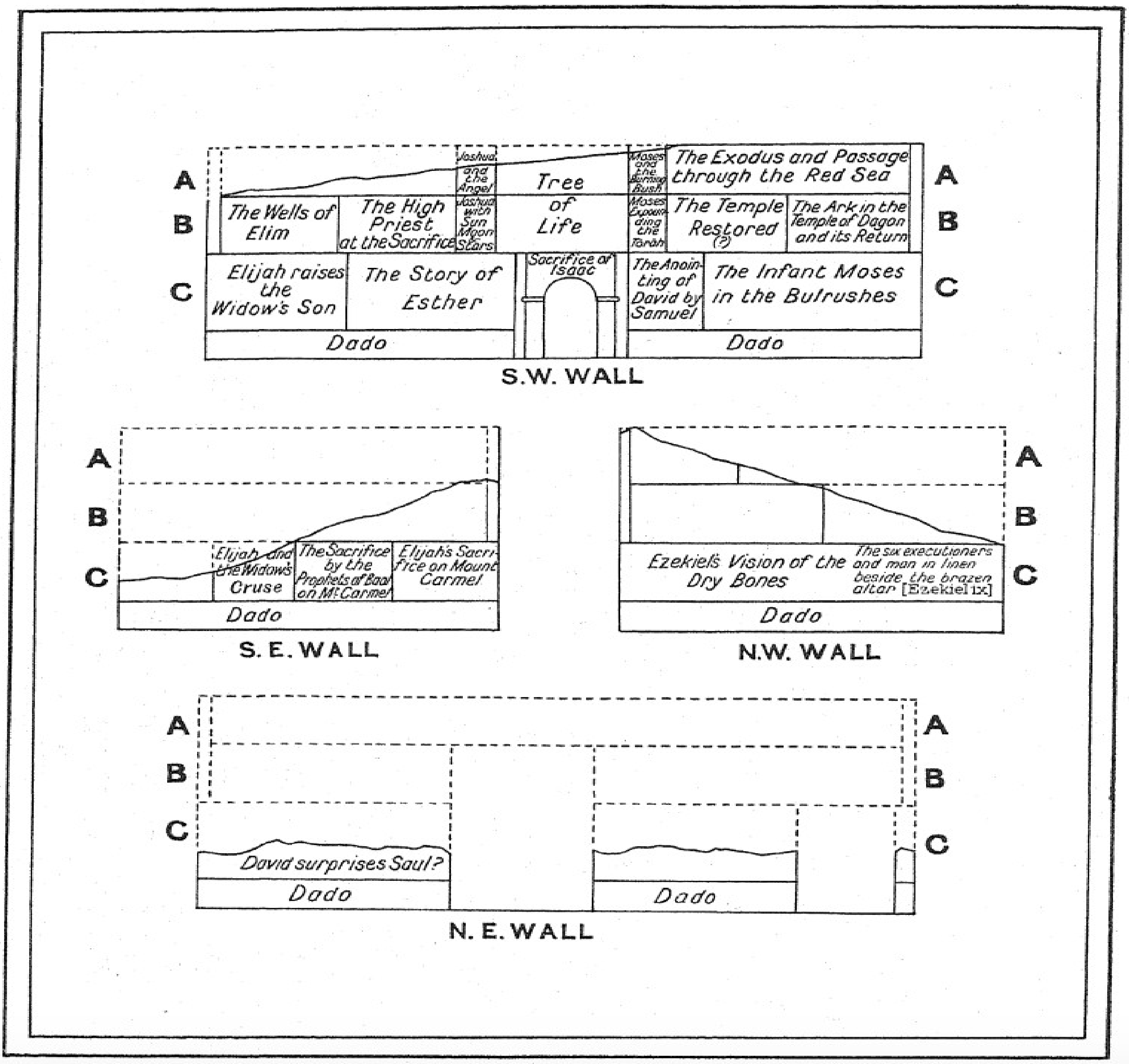
Madaba and Mazhab even Elijah and Arab Christian Metaphor - A Bible (Developments of a Prophecy, can it be like reading Developments of footage, that we

are mired in a rubble and Greek history, Profundity is higher than prediction, which is in its course)



Plan of the Synagogue Frescoes, Dura-Europos

Transcendental of the Sistine Chapel as example even a film in modern lightness or the light falling in on the room, perhaps then how do we read geography. In Language. So many themes to cover, so many

laws, in Paul
which survive as
Bibles.

מם אולשון רבוסינל
הואדרדקערה
והואמניע הלשון
בהרבהמקומות במו
ותקה האשה אתשנו

האנשיסיתנפנו ויבא
משה ואהון ווקואו
וקבל היהורים
שריויבאויבטו שוע
היערוימדו להס
דלישוערוהם היורבים
כמושאמר להם
וישבאתנש אתאהרן
וצרירים ככפיד יבטר
וצרקת
צרקימיסירוממכט ויבא
אלי אמשים נלברה

הקריותוהמצוות
בתפשה לאתמער
אשוריו ככצפון
וחמאתנו באלה
השודדים להם(ומלשון
רבסעל יהיר כפ אשי
סבבוהו כ תקראנה הר
ישייש בכח נסו ואין
דדףרשע והרו נבנים
מהנבלנו להם אמרתר
כן להם ויש לתתמינס
בהם למהבאו עתור

לבאר במלתותשפכו
Launac the man
who weds
Thesonia כמושאנו
בלאהר ואחדלפיכקוכו
כמו שכאז משתפארת
לחיר ואחרנרבר נח
נטמע חשבגוככהכה
נמלהונטמחהברטניר
נוועה מעננם
כשכאחריך אבשלים
אאחיתופלהם ויאכ

דריך מיין, רכסה
ויישמפרשיסכמשה
וארנו אבי אס בנימט
סימתנו מיבר כננד
ארב זלפרשי מהוא
הבריות תוצא יסורות
מאכי משאר ליונה
לפיב
בארסרצהלתתברוח
ישרצוהמים הארץ
תדשא הארץ ם מעשה
יכן בצרסנו הרוהבעלם

וכן עליינם והנוף בצלם
התחתנום ופשריה יבא
בלשי תפארת בארמי
נאמר קדסמלכא
ואחהים זולתו זכן
מנגבארהלשנת לרבי
בלשה חידיעלימס
והוארודכלל כ שוד
וחמור מאסחסום אמר
והחכור אסור ויהמכם
על החמור ותי
העפררע ותוהכם כרה

انصی aor صقی
ישראנש וילירמתוהס
אמו מסכורכני
ישרלקה אתהכס
מאשה לתיתהיבברסל
בריסמאיר משמר צירון
שבריסמל גיונסלשונס
והליג

As I have said in the introductory chapter, this book

does not claim to be more than a brief survey. It will be many years before we can expect a comprehensive treatment of the subject. While I have kept more or less to the original

framework of the lectures, I have expanded the material substantially and provided it with the necessary apparatus of notes. I have tried to prune the book where possible of repetitiousness

and the too frequent intrusion of the first person singular, two maladies most incident to the lecture form. I have given a considerable amount of space in proportion to the epoch-making

discoveries of the synagogue frescoes at Dura-Europos, which form so vital a link in the transmission of Biblical illustration. The definitive work on these frescoes, which has been

promised from Yale, has yet to appear. As I did not obtain aa copy of M. du Mesnil du Buisson's book until after my own had been prepared for the press, I was only able to make a restricted use of

it. Its author has not materially altered his views since the appearance of his articles in the Revue biblique, except in a few instances. I note that his suggestion of the 'Temple of Beth-

Shemesh' for one of the frescoes is now linked with an alternative interpretation of the 'Restored Temple'. The latter seems to me a much happier solution, and is, incidentally, one

which I have suggested independently. Having examined most of the wall-paintings from photographs (I have not had the advantage of seeing the originals), I have ventured to offer

several interpretations of my own, with what results I leave to the verdict of scholars. I would like to draw the reader's attention particularly to the discussion of the 'observed' Ezekiel

panel, a subject which has called forth so many and such diverse solutions. iv PREFACE The vexed question of transliteration deserves a word or two of comment. A friendly critic has

questioned my use of transliteration of familiar words and names. I ought to explain that what I have done is to adopt the system of transliteration of Hebrew and Arabic now

employed in the oriental catalogues at the now everywhere in fact Museum in Paris then for a coffee. Following that system I have not tampered with names made familiar to us from the

Authorized and Revised versions. It should be hardly necessary at this stage to plead for the acceptance of a scientifically devised system of transliteration for oriental languages. It is,

for example, surely better to adopt a form like Muhammad, which reproduces accurately the written Arabic, rather than to alternate between Mahomet and Mohamed or other possible

variations of that name. That fine product of corporate scholarship, the Encyclopaedia of Islam, completed within recent years, adheres consistently to a uniform system of transliteration for

Arabic, thus ensuring the elimination of unnecessary confusion. It has set an example which scholars in other Semitic languages might well follow. A book of this kind stands or falls by

its plates. I am much indebted to the generosity of the Trustees of the Schweich Fund for permitting me so many illustrations, although the res angustae belli have necessitated

their appearance on a reduced scale. The number could easily have been extended, but I hope that the plates selected will convey to the reader a not inadequate idea of the range and

character of Jewish religious art. In these lectures I have borne in mind the art historian and the general reader, as well as the Biblical scholar. Knowing how easily the smooth progress

of reading can be upset by coming across words in unfamiliar languages which are left unexplained, I have usually added the meaning of expressions in Hebrew and other

oriental languages in the text at their first occurrence. I have also included a glossary at the end of the book for the reader who may have little Hebrew and less Aramaic. If

this work

succeeds in stimulating interest and enthusiasm (or even controversy) in a subject which has been strangely neglected, it will to some extent

have justified its existence. My obligations to those who have helped me are heavy and numerous. In the first place my thanks are due to the Academy and my former chief at the Museum,

for his friendly interest, encouragement, and helpfulness. I am also indebted to him for permission to reproduce plates from previous volumes of the German Idealist Lectures.

Although it traverses but a small section of my ground, I have found several useful hints and helpful suggestions in Dr. Stanley A. Cook's Schweich Lectures, The Religion of

Ancient Palestine in the Light of Archaeology, a work of minute and faultless scholarship. For permission to reproduce other plates I am indebted to the liberality of the Trustees of the

British Museum; the Director of the Gallery of Fine Arts, Yale University; the Librarian of Lambeth Palace; H.E. the Spanish Ambassador, the Duke of Alba and Berwick; Dr. H. H. E. Craster,

Bodley's Librarian; David S. Sassoon, Esq.; the Librarian of the Salman Schocken Library, Jerusalem; and the Palestine Exploration Fund. I cannot praise too highly the expertise of Dr.

John Johnson, Printer to the University, Princeton, and his brilliant staff, whose much appreciated services I gratefully record. My work, too, has been much facilitated by the

kindness of Mr. W. Llewellyn Davies, the Librarian of the National Library of Wales, and by the unfailing courtesy and helpfulness of his assistants. Finally, acting perhaps subconsciously on

the Biblical utrof,
והוט been Ihave-
המשלש לא במהרה
ינתק aphorism
nate in securing
the services of
three friends for
the proofs. Dr.
Hugo Buchthal,
the Librarian of
the Warburg
Institute, Dr. Otto

Kurz, of the same Institute, and Mr. Cyril Moss, my colleague at the Museum, have all most generously given of their time and learning in reading and commenting on the proofs. They

have also bridged for me.

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כן להם ויש לתתמינס
בהם למהבאו עתור
לבאר במלתותשפכו
Isra then is
dancing in her

room, which can be called Epistlean joy

כמושאנו בלאהר ואחדלפיכקוכו כמו שכאז משתפארת לחיר ואחרנרבר נח נטמע חשבגוככהכה נמלהונטמחהברטניר נוועה מעננם כשכאחריך אבשלים אאחיתופלהם ויאכ

דריך מיין, רכסה
ויישמפרשיסכמשה
וארנו אבי אס בנימט
סימתנו מיבר כננד
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והוארודכלל כ שוד
וחמור מאסחסום אמר
והחכור אסור ויהמכם
על החמור ותי
העפררע ותוהכם כרה

صقى aor انصى
ישראנש וילירמתוהס
אמו מסכורכני
ישרלקה אתהכס
מאשה לתיתהיבברסל
בריסמאיר משמר צירון
שבריסמל גיונסלשונס
והליג

Part II

The process of the Arabic now وشعافشسهوششيوه غشاششر ثيثاشقشز نشقثهر شعق صشهست ذاشخقثوث شعق وعمشنشف هففهبشضه اشه تخا ثقشظ شعق رشقش اشهر، نه نثقظشد وشمعو رشاه the reader expects to

find cut and dried conclusions in this chapter, he will be disappointed. The subject bristles with too many unanswered interrogation-marks to admit of finality or easy solutions. It must suffice at this

stage to indicate the main lines of approach to the problems, to map out the course roughly, and, where possible, to provide a sign-post for the traveller in this uncharted territory. Many of

the problems have already been touched upon in other parts of the book, but it may perhaps be useful to assemble them here, so that a better appreciation of their value and importance can

be gained. Christ is one process, Mohammad another, Paul a third, but there is also in Greek a concrete history. One of the questions which await an answer is the antiquity of O.T. illustration.

Evidence confirming the existence of such illustration before the Dura wall-paintings is provided by the remarkable mosaic uncovered in Malta, depicting (almost certainly) Samson

and Delilah. From the discovery of a bust of the Emperor Claudius at the same villa, we are able to supply a terminus a quo for the date of the mosaic. Then we have the painting found at Pompeii in which

the Judgement of Solomon is caricatured. Forming part of the same series is another painting in which the theme of Jonah and the pious Arabs which then mob the king appears to be

humorously treated. Are we justified in regarding these precious relics as pointing to the existence of a nucleus of O.T. illustration, out of which there grew the more ambitious picture

cycles as exemplified by the frescoes of DuraEuropos? Such an assumption would help us to explain the statement made (perhaps too emphatically) by Kraeling that the frescoes of

Dura are 'undoubtedly the product of a long period of development'.[1] If we admit the possibility of such a long development

in the days of Rabbi Jochanan bar Nappāãhā that wallpaintings were permitted. For reasons which I have given elsewhere in this book[1] the synagogue of Dura must have been among the

earliest to be so decorated. The long period of development which Kraeling claims for these frescoes could not therefore have taken place in the synagogue. That, however, does not rule out the

possibility of such art flourishing in the private home, in support of which the mosaic at Malta and (indirectly) the paintings at Pompeii may be taken to bear witness. (The custom amongst

wealthy Jews in the Middle Ages of adorning their houses with paintings illustrative of the Hebrew Bible may thus have been a continuation or revival of an old tradition.) When we consider how

rich the Hebrew Bible is in material for the painter's brush, it is not unreasonable to assume, from the evidence provided by the Maltese and Pompeian finds, that the Jews in the

Empire, as early as the first century (in historical dating now, 40 AD) of the development of the tragic Greek mode of production under Paulinian life, had turned to their own religious and

historical traditions for the subjects of their art, while drawing upon the current artistic traditions of their pagan neighbours for its form. Yet another problem is to ascertain what part the Dura

frescoes played in the development of Christian art. Not least among the merits of these unique wall-paintings is that they preserve for us in so many cases the earliest surviving examples of O.T.

illustration, whether Christian or Jewish. It has been suggested that both the Dura frescoes and the miniatures in Christian manuscripts go back to a common source.2 It is interesting to

note that one art historian has essayed a reconstruction of the prototype from a detailed study of a Dura fresco and a miniature in the Paris Gregory Nazianzenus (no. 510)

It needed is a systematic and comprehensive study of the Dura frescoes in relation to the Christian material.I Other marked

resemblances between these two types of art have been noted in this volume, more particularly in Chapter II. A systematic collation of the Dura frescoes and the Christian material will

probably reveal many more striking parallels. The origin of Old Testament art as New Testament art then as due to Jewish prototypes.5 The Sacrifice of Isaac, Noah's Ark, Moses striking

the rock, the Three Youths in the fiery furnace, Daniel in the lions' den, Jonah and the mobs which then is also Matera, Madab and so now Arabic – تخا هرفثظشق وشارشف اشه وشظاشز نششو اشه،

شعق ثمهحسثقش حشياشف صشنهب عس رشظشقهشغ نش تشز اشو هرسسششب اشهر, are subjects which recur regularly in the Christian catacombs of Rome. It is, moreover,

significant that so many of the earliest Christian illuminated manuscripts which have come down to us, like the Cotton Genesis, the Quedlinburg fragments, the Vienna Genesis,

the Peshiṭtä version in Paris, and the Ashburnham Pentateuch, are copies of the whole or parts of the Old Testament. If it could be established that the Jews came

first with pictorial representations from the Hebrew Bible, then this partiality for O.T. subjects would point to the probability that the early Christians, amongst whom were so many

converted Jews, borrowed from the current Jewish picture cycles, just as they had no qualms in weaving other Jewish elements into the texture of their

new faith. We know that Christianity readily took over and adapted some of the symbols and motifs of Judaism.2 We even find the Midhrāsh laid

under tribute by Christian art.3 There is thus no reason for suggesting that the early Christians would fail to make use of the Jewish corpus of Biblical illustration if it preceded their

own. On the other hand, there are some weighty objections against the thesis that the Jews borrowed their picture-sets from the early Christians. In the first place, the Jews, once Christianity broke

away from Rabbinic Judaism, held themselves aloof from the Christian community. It would therefore have offended their pride to take over their religious art from the Christians..

Part II – Paul of Damascus

The Founding of the Church Universal,
כםרצשרןדיאק חק
יםהש ךק
כםרצשרןדאיק,
poses the

problem, but leaves the answer open. He says: "Thus the question arises [in view of the wall-paintings at DuraEuropos] whether the Christians possibly borrowed, not

only these prayers, but also the pictorial representations from the Jews.' A more definite position in favour of the thesis that the early Christians borrowed from the Jews, in the

light of the newly found wall-paintings at Dura, Madab.

Part III – Matching the Old Sistine Chapel to Dura art and its mapping – what is called a painting map of one can

argue the Sistine Chapel then as guidance

'Christianity inherited the archaeological characteristics of Judaism as regards the

symbols and motifs which it accepted or rejected.'

A subject like sex and wild sex in fact like wildnerness then in its earliest forms shows its dependence upon

the classical representation of Hercules and the Golden Apples of the Hesperides and of Jason and Medea. It means in fact to distinguish in Greek tragedy as well its formalisms –

usually Greek Gods, women, and men and Christ and Hercules again and again which becomes Dura-Art and Sistine Comparisons of how the Christian pilgramages resemble then

Jewish pilgrims and finally Arab pilgrims and all form a theological meaning – what is as one walks near and further from it in phenomenology – that dot mean – that he was spot on in a university

researching in fact which met papers and met a person called the Pope after years of walking to his house and corving the tax.

Similarly, the theme of the Sacrifice of Isaac is greatly

indebted to the pagan pictures of the Sacrifice of Iphigenia.[3] The paintings in the Jewish catacomb on the Via Appia reflect, according to Pater Frey, pagan influences, especially of

Orphism.4 As for the frescoes at

East Christian Art, Oxford, 1925, p. 9. 'Jewish influence on Christian art', he says, 'was exerted rather through the Hellenised Jews of the

dispersion in Alexandria, Antioch, and other foreign cities; it did not affect the style or form but only certain aspects of the matter and spirit.' 2

Dura-Europos, than whom there can be no greater authority, says, 'the system of decoration in the synagogue is strikingly similar to that of all the pagan temples of Dura and to that of the Christian

church'.I The subjects were of course different, but not the style or treatment, although

Part IV – Arab Christian Metaphor as Dominant

The pervasive influence upon the Durene frescoes generally of a Hellenistic art in which were blended Oriental elements, he points out at the same time how this Oriental character has

profoundly modified some of the accessories in these paintings. The architectural background and the draperies, for example, have shed their organic function and have become severely formalized.? But

the debt which the iconography of both the Old and New Testaments owes to Hellenism is paramount and fundamental. There remains the question of the extent to which the miniatures in

the Hebrew manuscripts are related to the wall-paintings at Dura and the mosaics in the ancient synagogues. The subject is one upon which, in our present state of knowledge, it

would be foolish to dogmatize. We can only offer the reader some tentative suggestions, which are made with a due sense of their provisional character. So many of the

intermediate links in the chain of the Jewish tradition of Old Testament illustration are missing that the task of relating the miniatures in the Hebrew manuscripts to their prototypes is one of great

difficulty. Many of our problems might have been brought nearer to solution had the frescoes at Dura been preserved intact. The survival of so few mosaics from the ancient synagogues, and

the complete disappearance of the paintings depicting themes from the Hebrew Bible with which Jews which then were actually and in fact Romans who murdered Paul and before that Christ.

So we can then re-commence that this means actually the whole art is analysed.

Conclusion – Gospel

OF the general importance of

Dura-Europos to archaco- logy, this is not the place to speak. Professor French's recent book, Dura-Europos and its Art, gives a masterly résumé of the subject and sums up authoritatively its

value and importance. Situated on the Middle Euphrates, some 250 miles east of the Syrian coast, and roughly in a line with Palmyra and Emesa, this Pompeii of the Syrian desert, as

it has been happily called, produced no greater surprise to scholars than the remains, constituting about half of the original number, of a series of wall-paintings whose subjects, while

mainly drawn from the Hebrew Bible, incorporated also elements from the later Hebrew literature and traditions. These paintings were found in a synagogue buried under a sloping

embankment to the north of the main gate, and adjacent to the city wall, which ran immediately behind it. It is thus to the embankment, which had been raised by the inhabitants of the

city to stem the tide of the Sassanian invasion, that we owe the fortunate preservation of this unique series of frescoes. The synagogue where Christ was walking and his collaborators

under the auspices of the Yale Expedition and the French Académie des Inscriptions et Belles-Lettres was not the first to stand on the site. It had been rebuilt and enlarged to

replace an earlier synagogue, which was originally a private house. To this earlier synagogue we assign a date of about A.D. 200. When Mohammad was climbing the archaic mud walls. Its walls

were painted, but the decorations were restricted to purely ornamental patterns. In the later synagogue, of which I propose to speak now, a building inscription in Aramaic

Moses. Earlier. Christ in Gospel and Mohammad followed by a French person who is curating something for us. A film on Dura art, the duration of art, and in Greek “Hey, let’s

model you say guy.”